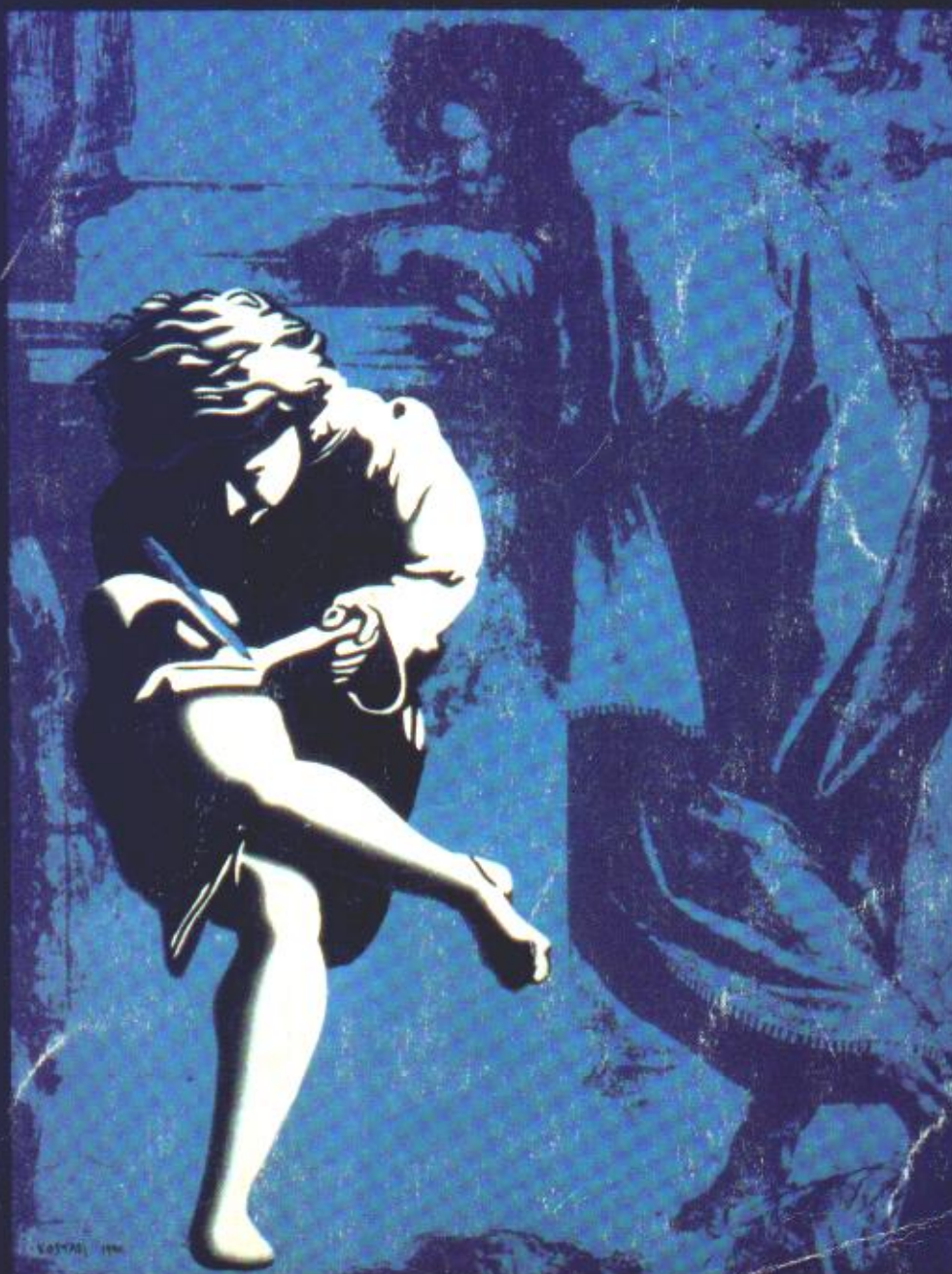
Authorized Edition

guitar

GUITAR • VOCA

WITH TABLATURE

USE YOUR ILLUSION II

FULL COL
FOLD-O
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GUNS N' ROSES
USE YOUR ILLUSION II

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GUNS N'

GENE KIRKLAND

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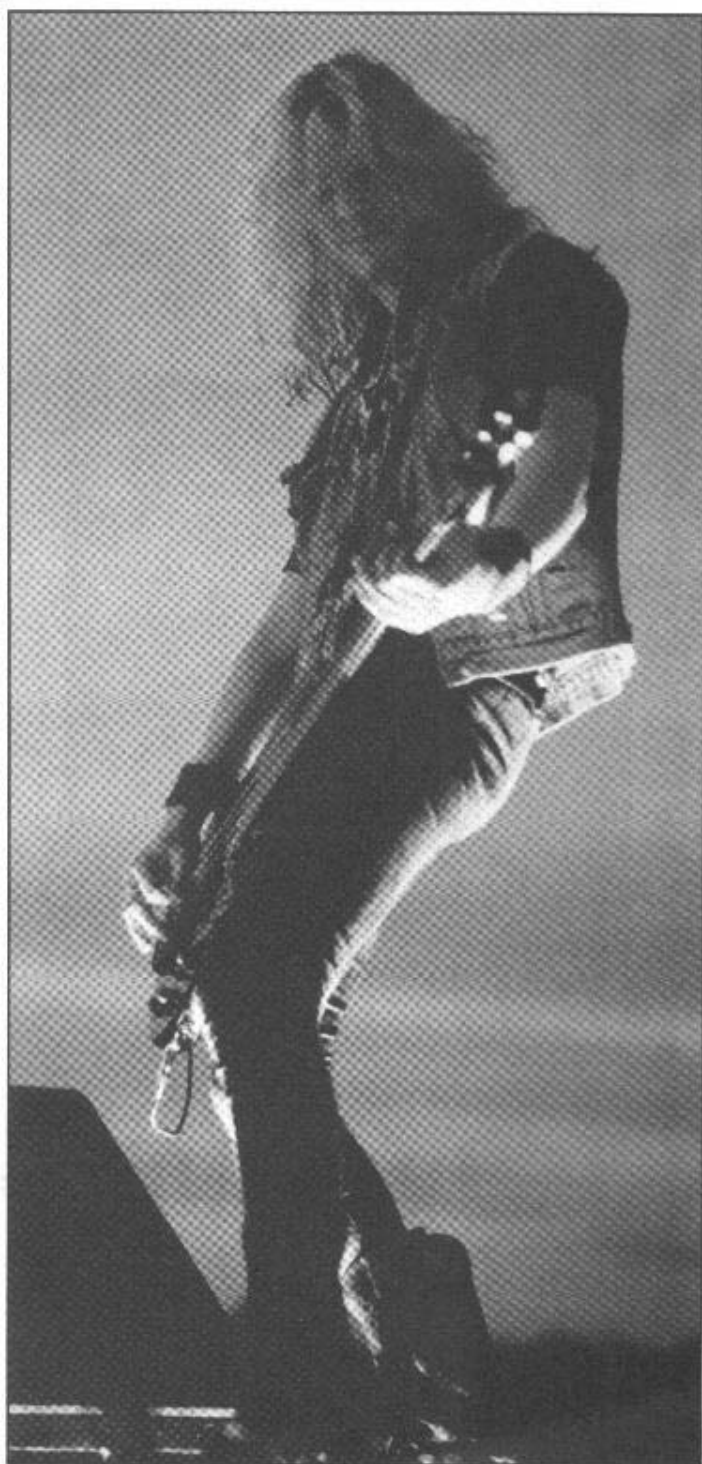
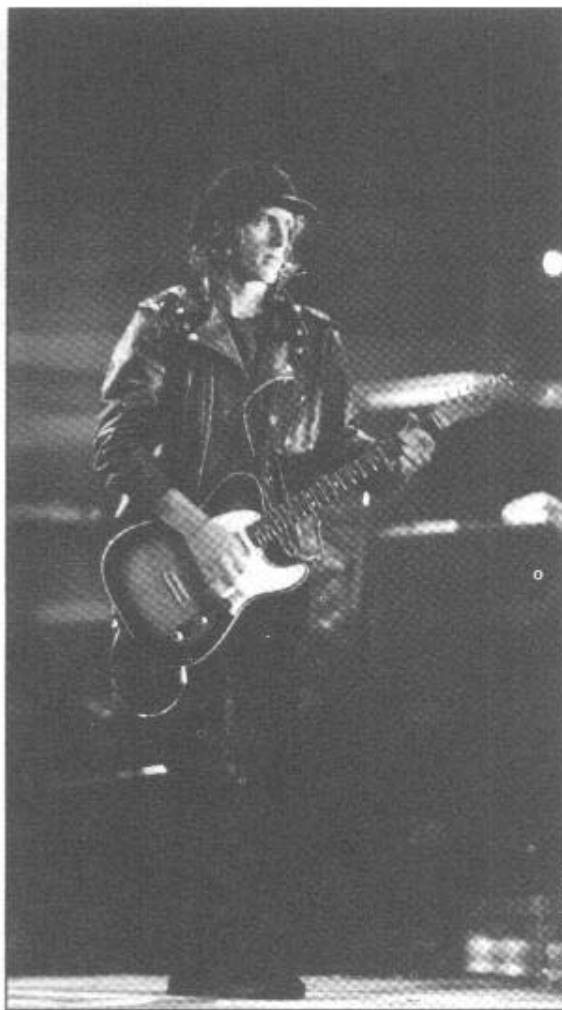
USE YOUR

ROSES

ROBERT JOHN

ROBERT JOHN

ILLUSION II

GENE KIRKLAND

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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

Definitions for Special Guitar Notation

BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

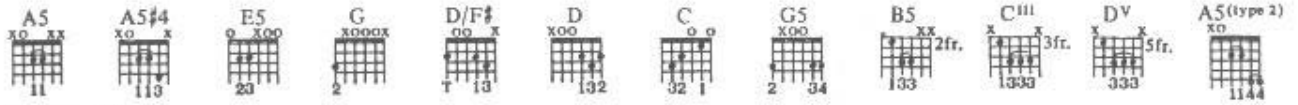
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

CIVIL WAR

(Special Thanks Niven/James)

Words and Music by
Slash, Duff McKagan
and W. Axl Rose

*Recitation: "What we've got here is... failure to communicate. Some men you just can't reach, so you get what we had here last week, which is the way he wants it. Well, he gets it! N' I don't like it any more than you men."

1st Verse
w/Rhy. Fig. 1 (3 times)
Em
G
Look at your young_ men fight - ing.
Look at your wom - en cry - ing.
Gtr. II
(end Riff A)
Em
G
D/F♯
Look at your young_ men dy - ing the way they've al - ways done be - fore._
w/Riff A
Em
*Gtr. III (acous.)
let ring
sl.
*Doubled by another acous. gtr.
Look at the hate_ we're breed - ing.
Look at the fear_ we're feed - ing.
Look at the lives_ we're lead - ing, the
way we've al - ways done be - fore._
Gtr. II (elec.)
A5
A5♮4
Gtr. Riff B
let ring
My hands_ are tied_

2nd Verse
Rhy. Fig. 2
E5
E
E5
G
D/F♯
the bil - lions shift from side to side, and the wars go on with brain-washed pride for the
Rhy. Fig. 2A
1/2
Harm.
(15ma)
G
D
E
G
F♯
love of God and our hu - man rights, and all these things are swept a - side by
w/Rhy. Fill 1
blood - y hands time can't de - ny and are washed a - way by your gen - o - cide. And
Rhy. Fill 1
Harm.
trem. bar

(end Rhy. Fig. 2)
G
D
w/Rhy. Fill 2
his - t'ry hides the lies of our civ - il wars.
(end Rhy. Fig. 2A)
w/Rhy. Fig. 2
Gtr. II
E5
(w/wah wah)
G
D/F♯
E5
*Trem. pick while sliding up stg.
w/Rhy. Fill 3
*Rock wah to treble position in specified rhythm.
Resume Rhy. Fig. 2
E5
Bridge
Bm(♭6)
D'you wear a black arm - band when they shot the man who said,
dim.
Rhy. Fig. 3
let ring
Rhy. Fill 2
Rhy. Fill 3
trem. bar

Em
G
Bm(♭6)
"Peace could last for - ev - er"? And in my first mem - o - ries they shot Ken - ne - dy, and
H
w/Rhy. Fill 4
Em
C
D
w/Rhy. Fig. 3
G
Bm(♭6)
I went numb when I learned to see. So I nev - er fell for Vi - et - nam, we got the
(end Rhy. Fig. 3)
Gtr. II
let ring
Em
G
Bm(♭6)
wall of D. C. to re - mind us all that you can't trust free - dom when it's not in your hands, when
H
Rhy. Fill 4
Gtr. II
let ring
P

Chorus
(All gtrs.)
Em
C
D
G5
B5
A
ev - 'ry - bod - y's fight - in' their the prom - ised land, and
I don't need your civ - il war.
E5
It feeds the rich while it bur - ies the poor.
C III
D V
Your pow - er hun - gry sell - in' sol - diers in a hum - an gro - c'ry store, ain't that fresh!
2nd time to Coda
I don't need your Civ - il War.
Oo, no, no, no, no,
no!
Guitar solo
G
Gtr. II
Full
hold bend
(w/wah wah)
sl.
P
H
P.M.
1/2
*Two gtrs. arr. for one gtr.

3rd Verse
*w/Rhy. Fig. 1 (2 times)
G
B5
E5
E5
Look at the shoes_ you're fill - ing.
dim.
*Doubled by elec. gtr.
G
Em
G
D/F♯
Look at the blood_ we're spill - ing. Look at the world_ we're kill - ing the way we've al - ways done be - fore_
Em
G
Look in the doubt_ we've wal - lowed. Look at the lead - ers we've fol - lowed. Look at the lives_ we've swal - lowed and
Gtr. II
mf
w/Riff B
G
D/F♯
A5
A5♯4 A5
4th Verse
w/Rhy. Figs. 2 & 2A
E5
I don't want to hear_ no more_
My hands_ are tied._
For
*Two gtrs. arr. for one gtr.
G
D/F♯
E5
all I've seen_ has changed_ my mind,_ but still the wars_ go on_ as the years_ go by_ with no
G
D
E G F♯
E5
w/Rhy. Fill 1
G
love of God_ or hu - man rights._ 'Cause all_these dreams are swept_a - side_by blood - y hands_of the hyp - no - tized_who

*Recitation: "We practice selective annihilation of mayors and government officials. For example, to create a vacuum. Then we fill that vacuum, as popular war advances. Peace is closer."

N.C.(D/A)
F/A
Am
D.S. al Coda
C5
Full
sl.
Coda
E5
CIII
DV
Rhy. Fig. 4
Double time ♩ = 144
G
B5
no, no, no, no, no, no, no, no, no, no, no, no! I don't need your civ-il war!
④ open
*Two gtrs. arr. for one gtr.
D
I don't need your civ-il war!
sim.
Your pow-er hun-gry sell-in' sol-diers in a hu-man gro-c'ry store, ain't that fresh!
(end Rhy. Fig. 4)
I don't need your civ-il war, no no no no no no no no, ah, no, ah,
... war.
Outro solo
w/Rhy. Fig. 4
no! I don't need one more war!
(w/wah wah)
1/2

G
B5
E5
oh, — whoa!
C III
D V
sl.
8va
Oo,
I don't
need
one more
war,
no no no

Half time ♩ = 72
N.C.
no, ah, no, ah, no.
rit.
8va
loco
Full
mf
(w/wah wah)
w/Rain & thunder
(Spoken) Whaz so civ - il 'bout war, an - y - way?
(Whistled melody arr. for gtr.)
Begin fade
Fade out

14 YEARS

Words and Music by
Izzy Stradlin' and W. Axl Rose

(F5)
(E5)
w/Rhy. Fig. 1 (2 times - Gtr. I)
Am
G
with your com - plaints...
You cry and moan and com - plain,
*Gtr. II
(end Rhy. Fig. 1)
P.M.
Play 1st time only
*2nd & 3rd times Gtr. II doubles Gtr. I.
F
N.C.(E5)
Am
G
you whine and tear.
Up to my neck in sor - row,
F
N.C.(E5)
the touch you bring...
Pre-chorus
Rhy. Fig. 2 (Gtr. I)
A5
C
You just don't step in - side to,
Rhy. Fig. 2A (Gtr. II)

D
(end Rhy. Fig. 2)
w/Rhy. Figs. 2 & 2A (3 times)
A5
C
to four - teen years...
So hard to keep my own head...
(end Rhy. Fig. 2A)
D
A5
C
that's what I say and you know...
I've been the beg - gar...
3rd time to Coda
D
A5
C
I've played the thief...
I was the dog...
Chorus
Gtrs. I & II
D
A5
G5
they all tried to beat...
But it's been four - teen years of si - lence. It's been
D/A
A5
G5
four - teen years of pain...
It's been four - teen years that are gone for - ev - er and I'll
D/A
w/Rhy. Fig. 1 (2 times - Gtrs. I & II)
N.C.(A5)
(G5)
nev - er have a - gain, well.
(F5)
(E5)
(A5)
(G5)
(F5)
(E5)
D/A
nev - er have a - gain, well.

Guitar solo
A5
G5
D/A
Gtrs. I & II
Gtr. III
Full
semi-harm.
H
P
C
D
sl.
1½

Additional Lyrics

2. Your stupid girlfriends tell you that I'm to blame.
Well, they're all used-up has-beens, out of the game.
This time I'll have the last word, you hear what I say?
I tried to see it your way, it won't work today.

2nd Pre-chorus:
You just don't step inside to 14 years.
So hard to keep my own head... that's what I say.
You know... I've been the dealer... hangin' on your street.
I was the dog... they all tried to beat. *(To Chorus)*

3. Bullshit and contemplation, gossip's their trade.
If they knew half the real truth, what would they say?
Well, I'm past the point of concern, it's time to play.
These last 4 years of madness sure put me straight.

3rd Pre-chorus:
Don't get back 14 years in just one day.
So hard to keep my own head. Just go away.
You know... just like a hooker, she said, "Nothin's for free."
Oh, I tried to see it your way.
I tried to see it your way.

YESTERDAYS

Words and Music by
West Arkeen, Del James,
Billy and W. Axl Rose

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
3rd time w/Fill 1
D
C
G5
1. Yes - ter - day there was so man - y things. I was nev - er told.
2.3. See additional lyrics
Now that I'm start - in' to learn, I feel I'm grow - in' old. 'Cause
Both gtrs.
Cadd2
yes - ter - day's got noth - in' for me. Old pic - tures that I'll al - ways see.
Time just fades the pag - es in my book of mem - o - ries.
all just let them be
pick slide
Rhy. Fig. 2 (*Gtr. I)
Chorus
A
B
C5
Ooh, yes - ter - day's got noth - in' for me.
Riff A (*Gtr. II)
*w/distortion
Fill 1 (end of solo)
Gtr. III
Full
sl.

A
⑤2fr.
B C5
To Coda
Yes - ter - day's, ooh, got noth - in' for me
G5
Guitar solo
Gtrs. I & II
Bm
G
Got noth - in' for me, yeah, ooh, yeah
Gtr. III
Full
1/2
semi-harm.
sl.
Bm
G
C♯m
D
E
D.S. (take 2nd ending) al Coda
w/Rhy. Fig. 2 & Riff A (both last 2 bars only)
Coda G5
w/Rhy. Fig. 2 & Riff A
Yes - ter - day's got noth - in' for me

Additional Lyrics

2. Prayers in my pocket
   And no hand in destiny.
   I'll keep on movin' along
   With no time to plant my feet.
   'Cause yesterday's got nothin' for me.
   Old pictures that I'll always see.
   Some things could be better
   If we'd all just let them be. *(To Chorus)*

3. Yesterday there were so many things
   I was never shown.
   Suddenly this time I found
   I'm on the streets and I'm all alone.
   Yesterday's got nothin' for me.
   Old pictures that I'll always see.
   I ain't got time to reminisce
   Old novelties. *(To Chorus)*

KNOCKIN' ON HEAVEN'S DOOR

Words and Music by
Bob Dylan

ic by
ylan
Am
w/Fill 1
G5
D
C
I can't use it any - more.
H
H
H
G5
D
Am
G5
D
It's get - ting dark, too dark to see.
Feels like I'm knock - in' on heav - en's door.
H
H
C
Chorus
*Gtr. II
G5
D5
C5
C C5
Knock, knock, knock - in' on heav - en's door,
hey, hey, hey, hey,
P.M.
H
*During Chorus Gtr. I doubles Gtr. II w/slight rhythmic variations. Both gtrs. w/distortion.
Fill 1 (Gtr. III)
sl. sl.
clean tone
sl. sl.

G5
D5
C5
C
P.M.
yeah. Knock, knock, knock-in' on heav-en's door.
Gtr. III
w/distortion
sl.
Ooh, knock, knock, knock-in' on heav-en's door. Ooh,
Fdbk.
H
yeah. Knock, knock, knock-in' on heav-en's door, hey, hey,
(Gtr. II out)
Rhy. Fig. 1
Guitar solo I
*Gtrs. 1&IV
G
D
C
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (3 times)
yeah. Ooh, woh, yeah, yeah. Ya (knock,) oh,
Full
P
1/2
*Gtr. I w/clean tone; Gtr. IV is acous.

C
G
D
C
yeah, yeah.
Ow.
(Whispered:) Choo, choo, choo.
8va
Full
1/2
sl.
2nd Verse
w/Fill 2
*w/sound effects
Gtr. V
Gtr. I
2. Ma-ma, put my guns in the ground.
(Ooh.
*Sounds of ammunition shells ejected from guns.
Am
w/Fill 1
G5
I can't shoot them an-y-more.
Ooh,
Fill 2 (Gtr. III)
(end of solo)

G5
D
Am
That cold black cloud_ is com-in' down._
Ooh.)
Feels_ like I'm_ knock-in' on_ heav-en's door._
H
Gtr. II
Gtrs. I&II
Chorus
D5
C5
⑤3fr.
C
P.M.
Knock, knock, knock-in' on_ heav-en's door,___ hey, hey,_ hey,_ hey,_
yeah. Knock, knock, knock - in' on_ heav-en's door.___
Gtr. III
w/distortion
sl.
Knock, knock, knock - in' on_ heav-en's door.___ Ooh,___ yeah._

Guitar solo II
G5
D5
C5
*G5
D5
Knock, knock, knock-in' on heav-en's door,
hey, hey, yeah.
Ooh.
*Gtr. I continues to double Gtr. II for 8 more bars.
C5
G5
D5
C5
let ring
let ring
both notes vib.
sl.
Full
P
G5
D^V
C^{III}
G5
D^V
w/Rhy. Fill 1
C
Rhy. Fill 1 (Gtr. II)
let ring
sl.

Gtr. II
G5
(Gtr. II out)
C5
loco
mf
G5
D5
Gtr. I
C5 Bb5 C5
Fdbk.
(8va)
Bb5 C5
G5
D5
C5
(Gtr. III out)
(w/phone touch-tones and ringing)
G5
D5
C5
(Spoken:) You just better start sniffin' your own rank subjugation, Jack, 'cause it's just you against your tattered libido, the bank and the mortician forever, man, and it wouldn't be luck if you could get out of life

Chorus
G5 N.C.
N.C.(G5)
Bkgd. Voc. Fig. 1
alive. Knock, knock, knock-in' on heav-en's door, hey, hey, hey, hey, yeah.
(Knock, knock, knock-in' on heav-en's door.)
(Gtr. I out)
sl.
(C)
G5
D
C
Knock, knock, knock- in' on heav-en's door. Ooh, yeah.
Gtr. II
pick w/fingers
w/Bkgd. Voc. Fig. 1
G5
D
C
G5
D5
Knock, knock, knock-in' on heav- en's door.
Ooh, knock, knock, knock-in' on heav -en's door,
Gtr. I
Gtr. II
clean tone w/chorus
pick w/fingers
C5
w/Bkgd. Voc. Fig. 1
G5
D
C
hmm, no, no, hmm, no, woh, woh.
Oh
Gtr. I

G5
D
C
Knock, knock, knock - in' on heav - en's door, no, no, hmm, no,
A.H. (8va)
Gtr. II
pick w/fingers
A.H.
sl.
A.H. pick: C♯
w/Bkgd. Voc. Fig. 1
G
N.C.
C5
no,
Door, woh, woh, woh,
pick slide
P.M.
Chorus
w/Bkgd. Voc. Fig. 1 (4 times)
G5
D5
C5
⑤3fr.
C
C5
Gtr. II
yeah, Knock, knock, knock - in' on heav - en's door.
G5
D5
C5
Knock, knock, knock - in' on heav - en's door, Ooh,
w/distortion
sl.

G5
D5
C5
⑤3fr.
C
C5
P.M.
yeah. Knock, knock, knock - in' on heav - en's door.
sl.
G5
D5
C5
Knock, knock, knock - in' on heav - en's door. Uh, woh
Free time
w/Rhy. Fill 2
G5
woh, woh, oh, yeah, yeah. Ow!
rit.
Fdbk.
Fdbk, pitch: D
Rhy. Fill 2 (Gtr. II)
T
Fdbk.
(8va)
Fdbk, pitch: A

GET IN THE RING

Words and Music by
Slash, Duff McKagan
and W. Axl Rose

B♭5
F5
E♭5
Full
1/2
grad. bend
sl.
⑥3fr.
G
4fr.
A♭
5fr.
A
semi-
harm.
(end half time feel)
pick slide

Straight eigth feel
F5
Eb5
D5 Eb5 A Bb5
P.M.
Full
1/2
P
Rhy. Fig. 1 (Gtr. II)
(end Rhy. Fig. 1)
sl.
w/Rhy. Fig. 1
Rhy. Fig. 1A (Gtr. III)
(end Rhy. Fig. 1A)
D5 A Eb5
1st Verse
w/Rhy. Figs. 1 & 1A (both 3½ times)
Bb5
Why do you look at me when you hate me?
(Gtr. I out)
dim.
D5 A Bb5
Why should I look at you when you make me hate you too?
I sense a smell of ret - ri - bu - tion in the air

D5
⑧5fr.
A
B♭5
F5
E♭5
I don't e - ven un - der - stand why the fuck
Gtr. II
C5
Rhy. Fig. 2 (Gtr. II)
you e - ven care.
And I don't need
(I don't need
Rhy. Fill 1 (Gtr. III)
Rhy. Fig. 2A (Gtr. III)
P.M.
P.M.
F5VIII
C5
your jeal - ous - y,
yeah.
your jeal - ous - y.)
let ring
sl.
F5VIII
Why drag me down in your mis - er - y.
(Why drag me down in your mis - er - y,

(end Rhy. Fig. 2)
B♭5
oh yeah.).
(end Rhy. Fig. 2A)
Rhy. Fig. 3
sl.
P.M.
⑤6fr.
E♭
B♭5
A.H.
(8va)
Full
2nd Verse
w/Rhy. Figs. 1 & 1A (both 3½ times)
F5
E♭5
⑥5fr.
D5 A B♭5
And when you stare_ you don't think I feel_ it,
Gtr. I
Fdbk.
(15ma)
but I'm gon-na deal_ it back to you in spades._
steady gliss.

F5
Eb5
⑥5fr.
D5 A Bb5
When I'm hav - in' fun, ya know I can't con - ceal it,
sl.
8va
sl.
F5
Eb5
w/Rhy. Fills 1 & 1A
'cause I know you'd nev - er cut it in my game, oh no.
8va
sl.
(Gtr. I out)
steady gliss.
sl.
⑤open
D5 A C5
w/Rhy. Figs. 2 & 2A
F5VIII
And when you're talk - in' a - bout a vas - ec - to - my,
C5
yeah,
I'll be writ - in' down.
(I'll be writ - in' down.
Rhy. Fill 1A (Gtr. II)

F5VIII
Bb5
your o - bit - u - ar - y,
his - to - ry,
your o - bit - u - ar - y,
his - to - ry.)
w/Rhy. Fig. 3 (3 times)
Gtr. II
sl.
ow!
Rhy. Fig. 4 (Gtr. II)
Bridge
C5
Eb5
You got your bitch - es with the sil - i - cone in - jec - tions, crys - tal meth and yeast
Gtr. III
P.M.
Bb5
C5
in - fec - tions, bleached blond hair, col - la - gen lip pro - jec - tions.
(end Rhy. Fig. 4)
w/Rhy. Fig. 4
Eb5
Who are you to crit - i - cize my in - ten - tions? Got your sub - tle, man - i - pu - la - tive de - vic - es.

Bb5
C5
Just like you, I got my vic - es. I got a thought that would be nice, I'd like to
P.M.
sl.
crush your head tight in my vice. Pain!!!
Gtr. II
Db5 C5 Db5 C5
D5
D
C Bb5

Interlude
*w/Rhy. Figs. 1 & 1A (both 3½ times)
B5
F5
Eb5
D5 A Bb5
(Spoken:) And that goes for all you punks in the press that want to start shit by printin' lies instead of the things we said.
*Beat 1 of Rhy. Fig. 1A is struck, not tied.
That means you, Andy Secher at Hit Parader;
Circus magazine;
Mick Wall at Kerrang;
Bob Guccione Jr. at Spin, what, you pissed off 'cause your dad gets more pussy than you?
(Gtr. I out)
Fuck you!
hand slide
w/Rhy. Fills 1 & 1A
Suck my fuckin' dick!
You be rippin' off the fuckin' kids while they be payin' their hard earned money to
D5 A C5
w/Rhy. Figs. 2 & 2A
read about the bands they want to know about.
Printin' lies.
Startin' controversy.
You wanta antagonize me?
Antagonize me, motherfucker!
Get in ring, motherfucker,
and I'll kick your bitchy little ass,
punk!!
w/Rhy. Fig. 3 (3 times)
Gtr. II

C5 VIII
sl.
P.M.
Guitar solo I
D5
*Gtrs. II & III
(cont. in slashes)
*Gtr. III plays P.M. for next 8 bars.
Gtr. I
H
Full
1/2
P
8va
hold bend

D5
P.M.
⑤3fr.
C
I don't like you,
(Gtr. I out)
8va
dim.
(20)
(20)
D5
P.M.
⑤3fr.
C
D5
P.M.
I just hate you. I'm gon
G5
E
na kick your ass, oh yeah,
(Gtr. III cont. in notation)
A
D5
oh yeah ow!
(w/laughter)
Gtr. II
Gtr. III
sl.
P.M.
H
C5

w/Rhy. Figs. 2 & 2A
F5VIII
You may not like our in - teg - ri - ty, yeah.
Gtr. III substitute Rhy. Fill 2
C5
Resume Rhy. Fig. 2A
F5VIII
We built a world out of an - ar - chy,
Gtrs. II & III
Guitar solo II
Bb5
F5
w/Rhy. Figs. 1 & 1A (last 3 bars only)
Eb5
oh yeah!
Gtr. I
Full
1/2
w/Rhy. Figs. 1 & 1A (both 7 times)
Bb5
F5
Rhy. Fill 2 (Gtr. III)
C5

(w/crowd cheering)
Eb5
Bb5
F5
(Spoken:) And in this corner,
weighing in at 850 pounds,
Guns N' Roses.
Full
sl.
8va
1/2
loco
Get in the ring.
H
P

F5
Eb5
Voc. Fig. 1
Get in the ring.
(Moth - er fuck - er.)
Get in the ring.
Get in the ring.
*w/Voc. Fig. 1 (9 times)
Bb5
*w/crowd chanting "Get in the ring" till end.
Free time
Gtrs. II & III
(Band out)
Yeah!
(Spoken:) This song is dedicated to all the Guns N' fuckin' Roses fans who stuck with us through all the fucking shit. And to all
those opposed...hmm...well?

SHOTGUN BLUES

Words and Music by
W. Axl Rose

C5 F/C C5 A5 D/A A5
Fuck, they move it ev - e - ry time._ You walk a mile in my shoes,_
B5 E/B B5
Pre-chorus
(Gtrs. I&II) B5
and then you tell me 'bout sing - in' the blues._ Ah,_ well, you get what you pay_ for.
A5 G♯5 A5 G♯5 A5 B5 A♯5 B5 A♯5 B5 A5
sl.
An free-dom's real high - priced. An while you're rip - pin' off chil - dren,_
G♯5 A5 G♯5 A5 *D5 C♯5 D5 C♯5 D5 E5
somebod - y's fuck - in' your wife._ Ooh,_ it's nev - er made a dif - f'rence.
*Gtr. I substitute D5^V, C♯5^IV, E5^VII and D♯5^VI (next 4 bars).
1. D♯5 E5 D♯5 E5 2. D♯5 E5 D♯5 E5
It's on - ly how you sur - vive._ I got the mak - in' a stance._ An I'm
Bridge
F♯5^XIV C♯5 B5 C♯5 D5 C♯5 D5 E5
Gtr. II
tired of the frus - tra - tion of liv - in' in - side of your lies._
Gtr. I
D♯5 E5 F♯5^XIV C♯5 B5 C♯5 D5
And I'm wired_ on_ in - dig - na - tion. I said

C♯5 D5 E5
sl.
some - bod - y's got to die.
w/Fill 1
Guitar solo
Gtrs. I & II F♯5
E5II F♯5
Gtr. III
sl.
E5II F♯5 A5
D5V
F♯5
Oh,
Full
H P
P H
Fill 1
Gtr. III
steady gliss.
sl.

E5II F♯5
E5II
A5
yeah.
Fuck.
G♯5 A5 G♯5
F♯5
E5II F♯5
E5II F♯5
A5
D5V
F♯5
E5II F♯5
E5II F♯5
E5II
B5
Ooh.
Ah.

w/Rhy. Fig. 1
E5 A/E E5 C♯5 F♯/C♯ C♯5 D5 G D5
Ah.
(Come on.)
Full
(Gtr. III out)
sl.
steady gliss.
E5 A/E E5 C♯5 F♯/C♯ C♯5 D5 G/D D5
I got the
Chorus
w/Rhy. Fig. 1 (2 times)
shot - gun blues, shot - gun blues. I said I don't know what I did, but I
know I got - ta move. I got the shot - gun blues, shot - gun blues. I
can't wait here for - ev - er. I got too much here to lose. I got the shot - gun blues, shot -
gun blues. Well, lis - ten, moth - er - fuck - er, you're a - bout to pay your dues. I got the
shot - gun blues, shot - gun blues. If you're go - in' up a - gainst me, then you
know you're gon - na lose. Ooh, I
(I
Rhy. Fig. 3 (Gtrs. I & II)
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (6 times)
know.
know there's ways that

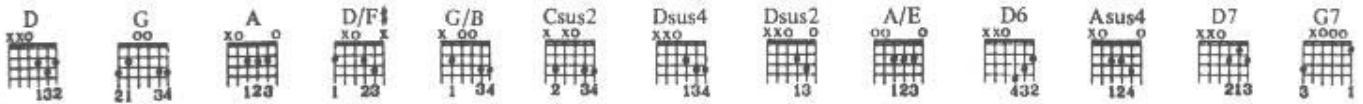
G/D
D5
G/D
D5
we
can
(Spoken:) You think anyone
find.
with an I.Q.
over
I
G/D
D5
G/D
D5
know.
fifteen
is gonna believe
I
know.
your
shit,
fuckhead?
I
(Gtrs. I&II)
D5 C♯5 B5 A5 D5 C♯5 B5 A5 D5 C♯5 B5 A5 D5 C♯5 B5 A5
(cont. in notation)
know.)
Oh.
Gtr. III
1/2
Full
P
Free time
E5
N.C.
(Spoken:) Nothin' but a fuckin' pussy.
Gtr. I
sl.
Gtr. II
Gtr. III
pick slide
trem. bar
*Continue ad lib (next 3 bars).
*Pick slide causes open stg. to sound.

Additional Lyrics

2. An now you ask me why.
   I said it's do or die.
   I'll stick it right in your face.
   And then I'll put you in your motherfuckin' place.
   An you, you can suck my ass.
   An I think it's so low-class.
   Me, I'm just so concerned.
   I'm still waitin' for your ass to burn.

   2nd Pre-chorus:
   Oh, you want a confrontation.
   I'll give you every fuckin' chance
   With your verbal masturbation.
   Me, I just like to dance.
   How's that for provocation?
   I'm just makin' a stance and I'm... *(To Bridge)*

BREAKDOWN

Words and Music by
W. Axl Rose

A
D
H
sl.
Full
1/2
(Gtr. I out)
(Gtr. II out)
H P
Rhy. Fig. 1
G/B
We all come in from the cold. We
Csus2
come down from the wi - re.
An ev - 'ry - bod - y warms them - selves to a dif - f'rent
fi - re.
When some - times we get burned
Dsus4 D Dsus2 D G/B
you'd think some - time we'd learn. The
Gtr. IV
vol. off
w/dist.
mf
Fdbk.
(8va)
P
Fdbk. pitch: A

G/B
A
one you love is the one that should take you high - er. You ain't
sl.
1/2
P
sl.
(end Rhy. Fig. 1)
w/Rhy. Fig. 1
G
D/F♯
A/E
D
G/B Csus2
G/B
got no one. You bet - ter go back out and find her.
1/2
Full
Rhy. Fig. 2
f
A
D
Dsus4 D Dsus2 D G/B Csus2
G/B
Gtr. V
sl.
w/dist.
sl.
(Gtr. IV)
(end Rhy. Fig. 2)

A
G
D/F♯
A/E
(Gtr. III)
D
(Gtr. V out)
(Gtr. IV out)
G
D
G
Gtr. II
mf
let ring
sl.
D
Double time ♩= 164
1. Just like chil - dren hid - in' in a clos - et can't tell what's
2. See additional lyrics
(Gtr. II out)
(Gtr. IV)
Gtr. IV
f
A
F♯
G
G
go - in' on out - side, some - times we're so far off the beat -

D
en track, we'll get a - tak - en for a ride by a
H
H
Rhy. Fig. 3A
G
A
D/F♯
G
par - lor trick or some words of wit, a hid - den hand up a sleeve.
Rhy. Fig. 3
To think that the one you love could hurt you now is a
A
lit - tle hard to be - lieve. But

D
ev - 'ry - bod - y, dar - lin', some - times bites the hand_ that feeds._
1.
Half time feel
G
(end half time feel)
(end Rhy. Fig. 3A)
D
D6
D
D6
Ow!
(end Rhy. Fig. 3)
2.
Half time feel
G
Ooh,_ yeah, yeah,_ ow!_ Break -

Chorus
D
G
down!
Let me hear it now.
Break - down!
Rhy. Fig. 4
Let me hear it now.
(end Rhy. Fig. 4)
Yeah.
w/Rhy. Fig. 4
Break - down!
Let me hear it now.
A
(end half time feel)
Ow! Get down with yo' bad self! Al - right!
(Gtr. IV)

Guitar solo
w/Rhy. Fig. 5 (2 times)
Rhy. Fig. 5A
Gtr. VI
D
Csus2
G/B
A
(end Rhy. Fig. 5A)
w/Rhy. Fig. 5A
8va
loco
grad. bend
hold bend
Rhy. Fig. 5
D5
Gtr. IV

Tempo I
G
(Gtr. III)
D/F♯
A/E
w/Rhy. Fig. 2 (Gtr. V)
D
Csus2
G/B
(Gtr. VI out)
sl.
1/2
H
(Gtr. IV)
A
w/Rhy. Fill 1
I've come to know the cold. I think of it as home. When there ain't e -
*Csus2
*Chord names in next 3 bars refer to piano and bass.
Rhy. Fill 1
A5
Gtr. V
G5
N.C.
(Gtr. V out)

G/B
A
nough of me to go a-round, I'd rath-er be left a-lone But if I
Full
vol. off
mf
Full
14
w/Rhy. Fig. 2 (1st 4 bars only) (Gtr. V)
D
(Gtr.III)
Csus2
call you out of hab-it, I'm out of love and I got-ta have it. Would you
Full
P
15
17
(17)
15
17
17
G/B
A
give it to me if I fit your needs, like when we both knew we had it? But
8va
Full
grad. bend
15
17
17
17
Double time ♩= 164
w/Rhy. Figs. 3 & 3A
G
A
D/F♯
G
now the dam-age's done, and we're back out on the run. Fun-ny how

A
ev - 'ry - thing was ros - es when we held on to the guns.
Just be - cause you're win - nin' don't mean you're the luck - y ones.
D
3
Half time feel
G
(Ooh,
ooh.)
w/Rhy. Fig. 4
Chorus
D
(Gtr.III)
Break - down!
Let me hear it now.
G
Break - down!
Yeah.
Asus4
(Gtr. IV)
A
D
D7
G7
Break - down!
Break - down.
P
P.M.

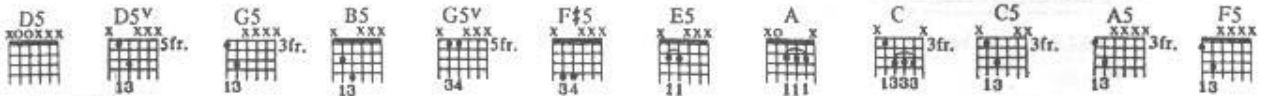
Csus2
D
(Spoken:) There goes the challenger,
Csus2
D
8va
being chased by the blue, blue meanies on wheels. The vicious traffic squad
Csus2
8va
loco
D
cars are after our lone driver, the last American hero,
Csus2
D
the, the Electric Sintar, the demi-god, the super driver of the
Csus2
Golden West! Two nasty Nazi cars are close behind
D
Csus2
the beautiful, lone driver. The police cars are getting closer, closer,
rake

D
closer to our soul hero in his soul mobile.
Full Full P
Csus2
Yeah, baby! They about to strike. They gonna get him. Smash! Rape!
grad. bend
Full
1/2
Csus2
The last beautiful free soul on this planet.
sl.
(Gtr. III)
(cont. in notation)
(Gtr. IV)
(cont. in slashes)

Additional Lyrics

2. When I look around, everybody always brings me down.
Well, is it them or me? Well, I just can't see. But there ain't no peace to be found.
But if someone really cared, well, they'd take the time to spare
A moment to try and understand another one's despair.
Remember, in this game we call life that no one said it's fair.

PRETTY TIED UP
(THE PERILS OF ROCK N' ROLL DECADENCE)

Words and Music by
Izzy Stradlin'

D5
Gtr. III
Gtr. I
Rhy. Fig. 3
w/Fill 1 (Gtr. III)
sl.
w/Rhy. Figs. 1, 1A & 2
D5
Play 4 times
1st, 2nd, 3rd Verses
w/Rhy. Figs. 1, 1A & 2 (all 4 times)
D5
1. I know this chick, she lives down on Mel - rose.
2.3. See additional lyrics
She ain't sat - is - fied without some pain.
(Oo.)
G5
B5
D
Gtr. I
Fri - day night is go - in' up in - side her... a - gain. Well,
Gtr. III
G5
F♯5
E5
D5
pick slide
A
C
crack the whip 'cause that bitch is just in - sane. (Spoken:) I'm serious. Oh, she's pret - ty tied
* Chorus melody doubled an octave higher.
Fill 1
Harm.
(8va)
H

Chorus
Rhy. Fig. 4 Gtr. III
D5
C5
G5
A5
C5
(end Rhy. Fig. 4)
w/Rhy. Figs. 4 & 4A
up hang-in' up-side down. She's pret-ty tied up an you can ride her. She's pret-ty tied
Rhy. Fig. 4A
Gtr. I
1/2
sl.
To Coda
1.
(end Rhy. Fig. 5)
Rhy. Fig. 5 Gtr. III
Rhy. Fig. F5
⑥open E6
up hang-in' up-side down. Ooh. I can't tell
Rhy. Fig. 6A
(end Rhy. Fig. 6)
w/Fill 1
you she's the right one. Oh no, oh no, oh no.
2.
⑥open E
w/Rhy. Figs. 6 & 6A
F5
Oh, but I can't tell

Guitar solo I
D5
Gtrs. I & III
C5
— you she's the right one. Oh no, oh no, oh no.
Gtr. IV
w/wah
Full
P
H
1/2
B5
Rhy. Fig. 7
(Gtrs. I & III)
C5 (end Rhy. Fig. 7)
8va
grad. bend
sl.
w/Rhy. Fig. 7 (2 times)

F5
G5
Gtrs. I&III
loco
w/Fill 2 (Gtr. V)
D5
Gtr. III
1/2
w/Rhy. Fig. 3
Full
grad. bend
D.S. al Coda
sl.
G5
(Gtr. III)
Coda
E
F5
G5
A5
C5
(Gtrs. I&III)
Rhy. Fig. 8
Gtr. I
w/Rhy. Fig. 4 (2 times Gtr. III)
D5
C5
G5
I can't tell you she's the right one.
(cont. in slashes)
Gtr. IV
Fill 2
Harm.

(end Rhy. Fig. 8)
A5
C5
w/Rhy. Fig. 8
D5
C5
G5
w/Vocal ad lib. (till end)
A5
C5
She's the right one.
w/Rhy. Fig. 5 (Gtr. III)
D5
Gtr. I
C5
G5
w/Rhy. Fig. 6
F5
G5
Rhy. Fig. 9 Gtr. III
w/Rhy. Fig. 7 (till end - Gtr. I)
D5
(C5)
(end Rhy. Fig. 9)
w/Rhy. Fig. 9 (2 times)
D5
C5
D5

C5
D5
w/Rhy. Fig. 9 (3 times)
grad. bend
w/Rhy. Fig. 10 (Gtr. V - till end)
Rhy. Fig. 10

Additional Lyrics

2. Once there was this rock n' roll band rollin' on the streets.
   Time went by and it became a joke.
   We just needed more and more fulfilling—uh-huh.
   Time went by and it all went up in smoke.
   But check it out. *(To Chorus)*

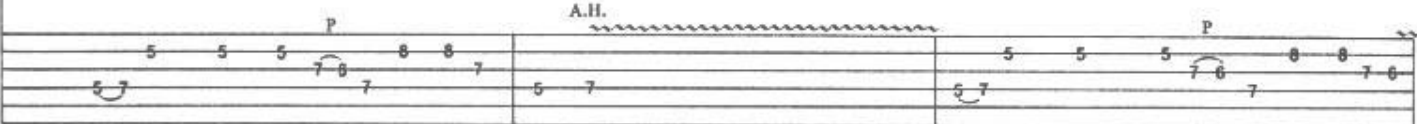
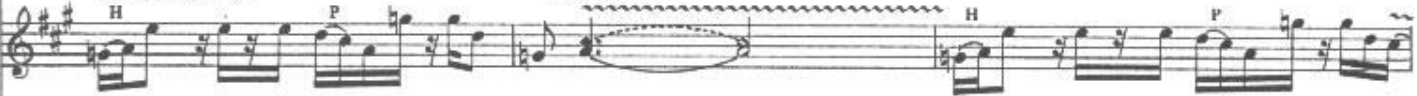
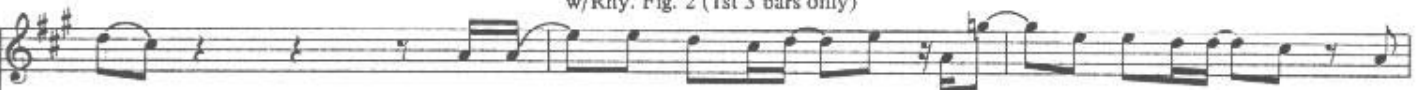
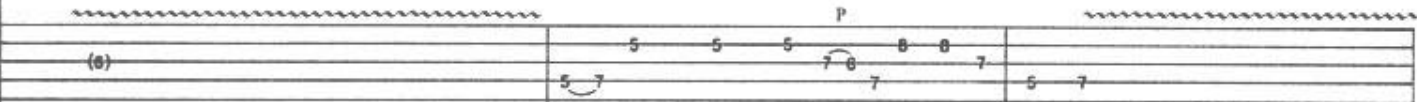
3. Once you made that money, it costs more now.
   It might cost a lot more than you'd think.
   I just found a million dollars that someone forgot.
   It's days like this that push me o'er the brinks.
   *Cool and stressing. *(To Chorus)*

**Pronounced "Kool Ranch Dres'ing"*

LOCOMOTIVE
(COMPLICITY)

Words and Music by
Slash and W. Axl Rose

Rhy. Fig. 1 (Gtr. I)
H
G5
F♯5
E5
Rhy. Fig. 1A (Gtr. II)
(end Rhy. Fig. 1)
sl.
(end Rhy. Fig. 1A)
A5
Gtr. II
Gtr. I
Rhy. Fig. 2
P.M.
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (Gtr. I)
N.C.(A5)
Full

1st, 3rd Verses
w/Rhy. Fig. 2 (3 times) (both gtrs.)
2nd time w/Fill 2
N.C.(A5)
1. Gon - na find a way to cure this lone - li - ness. Yeah, I'll find a way to cure the pain. If I said
3. See additional lyrics
that you're my friend and our love would nev - er end, how long be - fore I had your trust a - gain. I
o - pened up the doors when it was cold out - side, hop - in' that you'd find your own way
Riff A (Gtr. III)
A.H.
(15ma)
A.H. pitch: C♯
in. But how can I pro - tect you or try not to ne - glect you, when
w/Rhy. Fig. 2 (1st 3 bars only)
(end Riff A)
Fill 2 (end of Interlude II solo)
Gtr. III
8va
sl.

w/Rhy. Fill 1
F♯5
Gtrs. I & II
A5
you won't take the love_ I have to give?____
I____ bought me an il - lu - sion an I
Play next 6 bars 2nd time only
H
P
sl.
put it on the wall_
I let it fill___ my head with dreams_and I had_
_ to have_them all.____
But oh,___ the taste is nev - er so sweet as what you be - lieve it is,_ well I guess_
G5 F♯5 E5
w/Rhy. Figs. 1 & 1A
(Gtr. III out)
Rhy. Fill 1
(Gtrs. I & II)
N.C.(A5)
P.M.

2nd, 4th Verses
w/Rhy. Fig. 2 (3 times)
N.C.(A5)
know I nev - er thought that it could take so long.
You know I nev - er knew how to be strong
(Gtr. III out)
sl.
(Gtr. III out)
sl.
Yeah, I let you shape me but I feel as though you raped me, 'cause you climbed
inside my world and in my songs.
w/Riff A
So now I've closed the door to keep the
Play 2nd time only (Gtr. IV)
H
P
cold out - side.
Seems some - how I've found the will to live.
But

Pre-chorus
Rhy. Fig. 3 (Gtr. II)
A5 G♯5 G5(type 2) F♯5(type 2) F5 E5VII E♭5 D5 C5 A C5
(end Rhy. Fig. 3)
1. Sweet - ness is a vir - tue, and you lost your vir - tue long a - go. You
2.3. See additional lyrics
Rhy. Fig. 3A (Gtr. I)
(end Rhy. Fig. 3A)
*Lead vocal is tripled (sung one octave higher and one octave lower) throughout Pre-chorus and Chorus.
w/Rhy. Figs. 3 & 3A (2 times)
know I'd like to hurt you, but my con - science al - ways tells me no. You could
sell your bod - y on the street to an - y - one whom you might meet who'd
Gtr. II
love to try and get in - side. and bust your in - no - cence o - pen wide, 'cause my ba - by's got a lo - co - mo - tive. My
Chorus
Gtr. I
sl.
ba - by's gone off the track. My ba - by's got a lo - co - mo - tive, got ta peel the bitch off my back.

3rd time to Coda
D5 A5 D5 A5 N.C.
I know it looks like I'm in - sane.
Take a clos - er look I'm
Gtrs. I & II
Rhy. Fig. 4
1.
C5
not to blame, no.
Interlude II
w/Rhy. Fig. 1 (Gtr. I & II)
N.C.(A5)
Rhy. Fill 2
Gtr. III
sl.
8va
2.
w/Rhy. Fill 2
(cont. in Fill 2)
Full
fade in

Guitar solo
w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A5)
Full
1/2
P
Gtr. I
P.M.
w/Rhy. Fill 3
N.C.(D5)
H P
Gtr. I & II
Rhy. Fill 3 (Gtr. II)

N.C.(A5)
N.C.(B5)
Full
1/2
H
P.M.
(Gtr. II cont. in slashes)
Gtr. II
B
A
G5
F♯5
E5
Gtr. I
H P
semi harm.
sl.
A5
(Gtr. II cont. in notation)
F5
E5
E♭5
D5
C5
D.S. al Coda
don't pick
Gtrs. I & II

Coda
w/Rhy. Fig. 4 (both gtrs.)
D5 A5 D5 A5 N.C.
w/Rhy. Fig. 4 (3 times) (Gtr. II)
not to blame.
Yeah.
Gtr. I
If love is blind I guess I'll buy my-self a cane.
w/1st bar of Rhy. Fill 2 (Gtr. II)
C5
Gtr. II
*Gtrs. I & II sustain for 3 bars.
Outro
Am
G5 F5
*Gtr. V
clean tone
*Piano arr. for gtr.
Gtr. VI
w/wah
trem. bar
slight vib. w/bar
G F
vib. w/bar

Am
F
trem. bar
slight vib. w/bar
Rhy. Fig. 5
(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (till end)
Am
Full
F
1/2
vib. w/bar
trem. bar

Am
Voc. Fig. 1
F
(end Voc. Fig. 1)
Love's
so
strange.
sl.
vib. w/bar

w/Voc. Fig. 1 (till end)
Am
F
sl.

Am
F
Am
F
Am
F
Am
F
sl.
Full
1/2
P
H

Am
F
Am
F
Am
F
Am
8va
loco
sl.
H
P
Full
1/2

Additional Lyrics

3. Gonna have some with my frustration.
 Gonna watch the big screen in my head.
 I'd rather take a detour 'cause this road ain't gettin' clearer.
 Your train of thought has cut me off again.
 Better tame that boy 'cause he's a wild one,
 Better tame that boy for he's a man.
 Sweetheart, don't make me laugh, you's gettin' too big for your pants,
 And I's think maybe you should cut out while you can.
 You can use your illusion, let it take you where it may.
 We live and learn, and then sometimes it's best to walk away.
 Me, I'm just here hangin' on,
 It's my only place to stay, at least for now anyway.
 I've worked too hard for my illusions just to throw them all away. *(To Interlude III)*

4. I'm taking time for quiet consolation,
 In passing by this love that's passed away.
 I know it's never easy, so why should you believe me
 When I've always got so many things to say?
 Calling off the dogs, a simple choice is made,
 'Cause playful hearts can sometimes be enraged.
 You know I tried to wake you, I mean how long could it take you
 To open up your eyes and turn the page.

 2nd Pre-chorus:
 Kindness is a treasure and it's one towards me you've seldom shown.
 So I'll say it for good measure, to all the one's like you I've known.
 Ya know I'd like to shave your head and all my friends could paint it red.
 'Cause love to me's a two way street an all I really want is peace. *(To Chorus)*

 3rd Pre-chorus:
 Affection is a blessing, can you find it in your sordid heart?
 I tried to keep this thing ta-gether, but the tremor tore my pad apart.
 Yeah, I know it's hard to face when all we've worked for's gone to waste.
 But you're such a stupid woman and I'm such a stupid man, but love like time's got it's own plans. *(To Chorus)*

SO FINE

(Dedicated To Johnny Thunders)

Words and Music by
Duff McKagan

Bmadd4
C
G
Gmaj7
Bmadd4
C
D
Uh.
(Draw breath)
Ah.
(end Rhy. Fig. 1A)
sl.
1st, 2nd Verses
w/Rhy. Fig. 1A (2 times)
G
Gmaj7
Bmadd4
C
G
Gmaj7
1. How could she look so fine?
2. How could she be so cool?
Ah.
How could it be she might
How could she be so fine?
Rhy. Fig. 1B
Gtr. 1
(end Rhy. Fig. 1B)
Bmadd4
C
D
G
Gmaj7
Bmadd4
C
be mine?
How could she be so cool?
I owe a fa - vor to a friend.

G
Gmaj7
Bmadd4
C
D
I've been tak-en for a fool so man-y times.
My friends, they al-ways come through for me, yeah.
Hey.
*Play cue notes 2nd time.
w/Rhy. Fig. 2 (2 times)
Em
Am
C
It's (a) sto-ry of a man (who) works (as) hard as (he) can just to be a man who stands on his own
Gtr. II
*Play cue notes 2nd time.
Em
Am
1.
C
But the book al-ways burns as the sto-ry takes its turn an leaves a bro-ken man.
Rhy. Fig. 2
Gtr. I

2.
w/Rhy. Fig. 2 (2 times)
C
Em
Am
sto - ry takes its turn
an leaves a bro - ken man.
If you could on - ly live my life,
H
H
C
E
Am
C
you could see the dif - f'rence
you make to me,
to me.
I'd
(Gtr. II out)
Double time ♩ = 140
2nd time w/Fill 1
D5 D6 D5 D6 E5
G5 G6 G5 G6 D5 D6 D5
look right up at night,
and all I'd see was dark - ness.
Now I
Rhy. Fig. 3
Gtr. III
(end Rhy. Fig. 3)
f w/dist.
P.M.
H
sl.
Fill 1
Gtr. IV
dim.

w/Rhy. Fig. 3(2½ times)
D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5
see the stars al - right. I wan - na reach right up and grab one for you. When the
D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5
lights went down in your house, yeah, that made me hap - py. The
To Coda
D5 D6 D5 D6 E5 Gtr. III G5
sweat I make for you, yeah, I think you know where that comes from. Gui - tar, come on.
Gtr. IV
w/slide
Tempo I
Guitar solo
w/Rhy. Figs. 1 & 1A (both 2 times)
(Gtr. III out) Bmadd4 C G Gmaj7 Bmadd4 C D
G Gmaj7 Bmadd4 C G Gmaj7 Gtr. III
⑧15fr. D.S. al Coda
G
sl.
Yeah! Well, I'd
(cont. in Fill 1)

Coda
Gtr. III
G5
(Gtr. III out)
Tempo I
3rd Verse
w/Rhy. Figs. 1A (1¾ times) & 1B
G
Gmaj7
I think you know where that comes from.
3. How could she look so good?
Bmadd4
C
G
Gmaj7
w/Rhy. Fill 1
Bmadd4
C
D
(Whispered:) So good.
How could she be so fine?
w/Rhy. Fig. 1B
G
Gmaj7
Bmadd4
C
G
Gmaj7
(Draw breath) How could she be so cool?
Oh.
How could it be she might
Bmadd4
C
N.C.
Free time
G
be mine?
Ah.
Yeah.
Gtr. I
rit.
Gtr. II
rit.
Rhy. Fill 1
Gtr. I

ESTRANGED

Words and Music by
W. Axl Rose

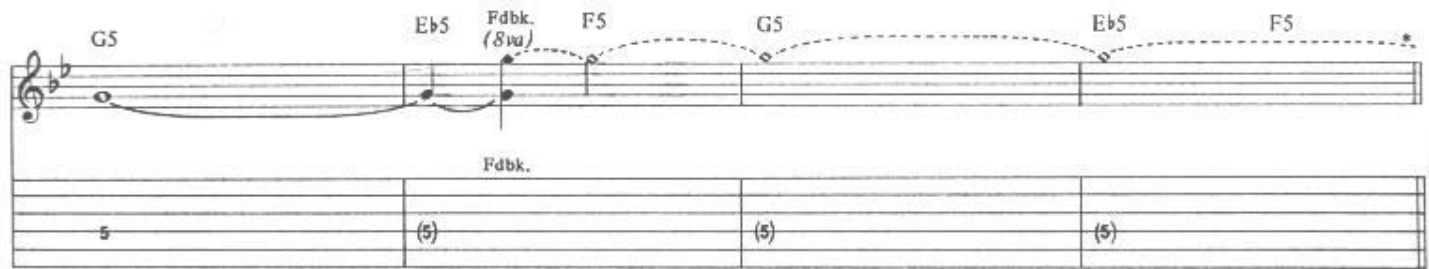
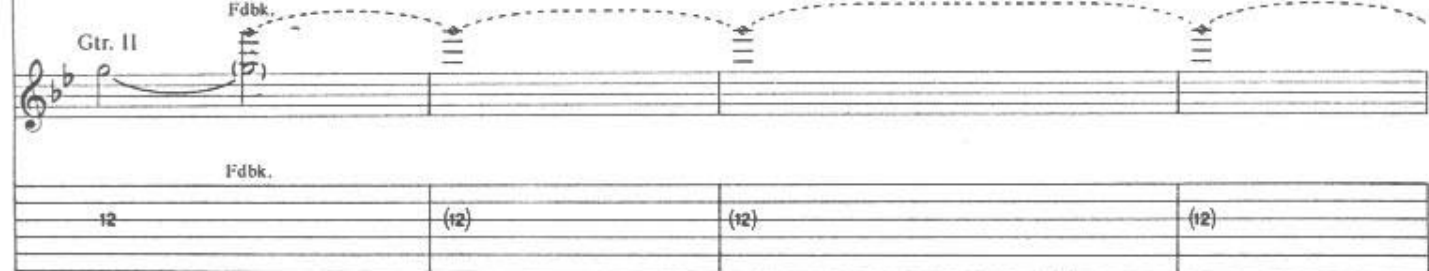
B♭5
C5
G5
So, no-bod-y ev-er told you, ba - by, how it was gon-na be.
Full
1/2
1/2
1/2
1/2
1/2

B♭5
C5
What-'ll hap-pen to you, ba - by, guess we'll have to wait and
1/2
Fdbk.
P
Full
Full
Full

G5
E♭5
F5VIII
(cont. in notation)
see.
One, two.
grad. release
sl.

G5
Riff A
Gtr. II
C5
Eb5
F5
G5
Gtr. I
Eb5
F5
G5
Eb5
F5
mf
G5
Full
Full
Eb5
F5
(end Riff A)

Gm
F
Eb
N.C.
Gm
Old at heart, but I'm on - ly twen - ty - eight. And I'm much too young to let love break my heart.
Fdbk.
(8va)
Fdbk.
Fdbk. pitch: D
(Gtr. I out)
F
Eb
N.C.
Young at heart, but it's get - ting much too late to find our - selves so far a -
8va
1/2
sl. loco
p sl.
Gtr. I
G5
F5
G5
part. I don't know how you're s'posed to find me late - ly.
Full
Full
Fdbk.
(Gtr. II out)
grad. bend
F5
G5
F5
And what more could you ask from me? How could you say that I nev - er need -

w/Fill 1
G5
Eb5
D5
F5VII
(cont. in notation)
ed you_
when you took ev - 'ry - thing_
said you took ev - 'ry - thing_ from me?_
w/Riff A
G5
C5
Eb5
F5
G5
C5
Eb5
F5
Yi._
Gtr. I
G5
Eb5
Fdbk.
(8va)
F5
G5
Eb5
F5
Fdbk.
*Let fdbk. sustain through next 2 bars.
Gm
F
Eb
N.C.
Gm
Young at heart, an it gets so hard to wait_ when no one I know can seem to help_ me now._
Fdbk.
Gtr. II
Fdbk.
Fill 1
Gtr. II
sl.
sl.

F
Eb
N.C.
Gm
Old at heart, but I must-n't hes - i - tate.
if I'm to find my own way out.
Still
8va
sl.
Gm7
C
talk - in' to my - self
and no - bod - y's home.
(Whispered:) A - lone.
Gtr. I
vol. off
mp
(cont. in slashes)
*8va applies to Gtr. II only.
G5
C5
Full
Bb5
So, no - bod - y ev - er told us, ba - by, how it was gon - na be.
A.H.
(8va)
1/2

C5
E♭5
B♭
F
C
G
B♭
C
B♭
C
B♭
F
*G/F
B♭/F
F
C
*Bass in chord names refers to bass gtr. (next 2 bars).
G
F
C
G
F
C

G
F
When I find all of the rea - sons, may-be I'll find_ an-oth - er way, find an-oth-
Rhy. Fig. 1
C
G
F
er day_ With all_ the chang - ing sea - sons_ of my
C
G
F
C
life, may-be I'll get_ it_ right next time._ An now that you've been_
(end Rhy. Fig. 1)
G
F
C
bro-ken down,_ got your head_ out_ of_ the clouds,_ you're back down_ on the ground._ And you don't

G
F
C
G
F
talk so loud, an you don't walk_ so proud_ an-y-more, and what for?
Guitar solo I
C
Gtr. II
Am
A.H. Full
(15ma)
G
Full
H P
sl.
(Gtr. III)
F
Full
C
A.H. pitch: E

G
Full
H
H P
F
Full
P
P
P P
Full
C
Well, I jumped in - to the riv -
(Gtr. II out)
w/Rhy. Fig. 1
G
F
C
er too man - y times to make it home. I'm out here on my own, an drift - ing all
a - lone. If it does - n't show, give it time to read be - tween the lines.
A5
G5
F5
G5
Gtr. I
'Cause I see the storm is get - ting clos - er,

A5 G5 F5 G5 A5 G5
and the waves, they get so high.
Seems ev - 'ry - thing we've ev - er known's
F5 G5 A5 G5 F5 ⑥open E D5 C5
here.
Why must it drift a - way and die?
B♭5 ⑥open A G5 C5
dim.
(Gtr. I out)
B♭ C
Ow!
Ah.
Ah!
C B♭ C
Gtr. II
Full
w/delay
vol. off
mf
*sim.
*next 6 bars.
Gtr. III
mf
w/delay
sl.
B♭ C B♭ F
Full
(delay off)
sl.
(Gtr. III out)

Gtr. I
F5
Guitar solo II
C5
G5
8va
Full
1/2
loco
w/Rhy. Fill 1
C5
dim.
(Gtr. I out)
I'll nev - er find an - y - one to re -
(Gtr. II out)
Gtr. IV
w/chorus
mf
Rhy. Fill 1
Gtr. III

YOU COULD BE MINE

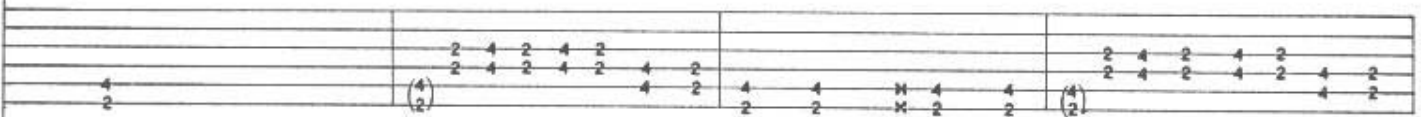
(Special Thanks To Bernie Taupin and Elton John)

Words and Music by
Izzy Stradlin' and W. Axl Rose

Gtr. III
Full
P
Riff A
1/4
(w/wah wah)
Gtr. II
sl.
Riff A1
Gtr. I
1/4
Riff A2
1/2
pick slide
Full
H
P.M.
1/2

(end Riff A)
(end Riff A1)
(end Riff A2)
P.M.
E
Esus4
Full
A5 B5 A5 B5 A5 F♯5 E5
P.M.
P.M.
P.M.

1st, 2nd Verses
2nd time w/Fill 2
A5 B5 A5 B5 A5 F♯5 E5 F♯5
Gtr. I
1. I'm a cold heart - break - er, fit ta burn, and I'll rip your heart in two,
2. See additional lyrics
(Gtr. III out)
sl.
Full
P
Gtr. IV tacet 2nd time
(end Rhy. Fig. 1)
Gtr. II
P.M.
F5 E5
and I'll leave you ly - in' on the bed.
①open
②
④4fr.
F♯
Fill 2
1/4
sl.
(w/echo repeat)

F♯5
A5 B5 A5 B5 A5 F♯5 E5 F♯5
A B A B A F♯5 E5
Well, I'll be out the door before ya wake. It's
Gtr. I
P.M.
P.M.
F♯5
A B A B A F♯5 E5
E
nuth - in' new ta you, 'cause I think we've
sl.
sl.
P.M.

You could be mine.
You could be mine. (Whispered:) Sh - sh - sh - sh - sh. You could be mine.
You could be mine. Sh - sh - sh - sh. You could be mine, mine, mine, mine!
Bridge
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
(Gtrs. I&II)
G5 F♯5 G5 A D A G5
P.M.
Ooh, you've gone sketch-in' too many times. Woo,
F♯5 G5 A5 D A G5
why don't ya give it a rest. Why
F♯5 G5 A B5 A G
⑤open
P.M.
must you find
F♯5 D5 A5 B5
Rhy. Fig. 4
Guitar solo
D5 A5 B5
an - oth - er rea - son to cry?
Gtr. III
1/4
1/2
P
let ring

(end Rhy. Fig. 4)
D5
A5
B5
w/Rhy. Fig. 4
A.H.
(15ma)
A.H. pitch: D♯
8va
loco
*Both E & A bent w/same finger.
B
C♯
While you're break - in' down my back n' I been rack - in' out my brain, it don't
(Gtr. III out)

Gtr. I
Dv
④7fr.
A
sl.
(Both gtrs.)
B
mat-ter how we make it 'cause it al - ways ends the same. You can push it for more mile - age but your
Gtr. II
Harm.
*1/2
*Bend neck.
C♯
flaps r' wear - in' thin and I could sleep on it 'til morn-in', but this night-mare nev - er ends, don't for -
get to call my law - yers with ri - dic - u - lous de - mands an you can take the pit - y so far, but it's
Gtr. I
Harm.
(8va)
more than I can stand 'cause this couch-trip's get - tin' old - er, tell me how long has it been, 'cause
(Both gtrs.)
*Bend neck.

(type 2) (type 2) (type 2) (type 2) (type 2) (type 2) (type 2)
B5 A5 B5 A5 B5 A5 F♯5 E5
Outro
w/Rhy. Fig.1 (1st 4 bars only, 4 times)
F♯5 E5 F♯5 E5 F♯5 A5 B5 A5 B5 A5 F♯5 E5
could be mine.
Oh, you could be mine.
1/4
F♯5 A5 B5 A5 B5 A5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5
M-m-m-mine!
(You could be mine.)
You could be mi - ine.
(You could be mine.)
A5 B5 A5 B5 A5 F♯5 E5 F♯5 A5 B5 A5 B5 A5 F♯5 E5
Ow, you could be mine.
(You could be mine.)
You could be mine.
1/4
1/2
F♯5 E5 F♯5 E5 F♯5 A5 B5 A5 B5 A5 F♯5 E5 F♯5
(You could be mine.)
Ow, you could be mine.
(You could be mine.)
Full
8va
Full-

Additional Lyrics

2. Now, holidays come, and then they go,
   It's nothin' new today,
   Collect another memory.
   When I come home late at night,
   Don't ask me where I've been.
   Just count your stars I'm home again. *(To Chorus)*

DON'T CRY
(ALT. LYRICS)

Words and Music by
Izzy Stradlin' and W. Axl Rose

w/Fill 1
Am
Dm
G
C
G/B
N.C.
Am7
Dm
No one can live in sor - row,
ask all your friends.
Times that you took in stride, they're
G
C
G/B
N.C.
Am
Dm
G
C
N.C.
back in de-mand.
I was the one who's wash-ing
blood off your hands.
Fill 1
Gtr. II
clean tone w/echo

Chorus
F
G5
Am
Don't you_ cry_ to - night._ I still_ love_ you, ba - by.
(Ooh._
H
*T
*T = thumb
F
G
Am
Don't you_ cry_ to - night._
Ooh._
T
P
sl.

F
G
C
G/B
Am
G
Don't you cry to-night. There's a heav-en a-bove you, ba-by.
Ooh. Ooh.)
F
G
Am
2nd Verse
w/Fill 2
Am
Gtr. I
Dm
And don't you cry to-night.
I know the things you want-ed,
(cont. in slashes)
Fill 2
Gtr. II
clean tone w/echo
p

G5
(cont. in notation)
C
G/B
N.C.
A
Am
Dm
Gtr. I
they're not what you have.
With all the peo - ple talk - in',
Gtrs. I & III
Gtr. III
G5
C
G/B
N.C.
A
Am
D
Dm Dmsus2
Dm
it's driv - in' you mad,
If I was stand - ing by you,
how would you feel
know-ing your love's de - cid - ed,
Chorus
F
G
and all love is real.
An don't you cry to - night.
*(...had, ba - by.)
(Ooh,
*Fade in.

A5
G5
F5
G5
let ring-
E5
F5
G5
A5
(Gtr. IV out)
(cont. in Fill 3)
*Play only lowest note of chord when P.M. is indicated (throughout).
Fdbk. pitch.: A
*Vib. applies to bottom note only.
3rd Verse
w/Fill 3
Dm
G
Cadd2
G/B
N.C.
Am
I thought I could live in your world as years all went by.
Gtr. I
Gtr. III
Fill 3
Gtr. V
trem. bar

Dm
G
C
G/B
N.C.
Am
Dm
G
With all the voic-es I've_heard,
some-thing has died.
And when you're in need_of_some-one my_
H
H
H
H
Cadd2
G/B
N.C.
Am
Dm
G
Gtr. IV
C5
G/B
A5
G5
heart won't de-ny_ you.
So man-y seem_so_ lone-ly with no_one
left_ to cry_ to, ba-by.
H
H
H
H
(Gtr. III out)

Chorus
F5
G5
A5
P.M.
G5
An don't you cry to - night.
(Ooh.
Ooh.
H
Full
Gtr. V
sl.
C5
G/B
An don't you cry to - night There's a heav - en a - bove you, ba - by.
1/2
P

F5 G5 F5 G5 F5 G5 F5
P.M.
An don't you cry. Don't you ev - er cry. Don't you cry to - night.
Ooh. Ooh, ooh. Ooh.
Fdbk.
Full
E5 F5 w/Fill 4 G5 F5 G5
Ba - by, may - be some - day. And don't you cry. Don't you ev - er cry.
Ooh. Ooh.
Fill 4
Gtr. II
w/distortion
sl.

Free time
w/Fill 5

F5 G5 C5

Don't you cry tonight.

rit.

Full Full

rit.

Full Full

N.C.

sl.

H

MY WORLD

Words and Music by
W. Axl Rose

GUNS N' ROSES
USE YOUR ILLUSION II

CIVIL WAR
14 YEARS
YESTERDAYS
KNOCKIN' ON HEAVEN'S DOOR
GET IN THE RING
SHOTGUN BLUES
BREAKDOWN
PRETTY TIED UP (THE PERILS OF ROCK N' ROLL DECADENCE)
LOCOMOTIVE (COMPLICITY)
SO FINE
ESTRANGED
YOU COULD BE MINE
DON'T CRY (ALT. LYRICS)
MY WORLD